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Two Notes on the Rig Veda.—By Professor E. WASHBURN HOPKINS.

1. The words *mádhumat*, *vivipre*, and *sárdhaḥ* are interpreted as follows in Grassmann's and Ludwig's translations of RV. iii. 32. 4a, *tá in nv ásyā mádhumad vivipra índrasya sárdho marúto yá ásan*:

Grassmann: Sie wirbelten hinein das Süss des Soma's,
die Maruts, die des Indra Herrbann waren;

Ludwig: die haben eben des Indra madhuerzeugten trotz
durch gesang erregt, die Marut, die da waren.

In view of a few other cases, it is not to be denied that *mádhumat* can be used as a noun in analogous cases (*máhumad vām sándhavo mītra duhre*, v. 69. 2). The verb is also used of the agitated sea (perhaps of soma), *yáto vipāná éjati*. viii. 6. 29, as S. would interpret here; but PW. is, I think, right in taking it as "rouse themselves." On the other hand, *índrasya sárdhaḥ* can scarcely be other than the host of Maruts. It has occurred to me that in this passage *mádhumat* might be taken as a compound of *mádhu* and *mad* (compare the epic *madhumatta*, intoxicated), perhaps to be accented *madhumát*, the whole verse meaning: "The Maruts, the soma-mad host of Indra, bestirred themselves." Compare *somamád* in vii. 21. 2, *somamádo vidáthe dudhrāvācaḥ* (so drunk that they speak incoherently).

2. The much discussed verse RV. x. 18. 14 has not been very satisfactorily explained. The text is

pratiçīne mām áhanīṣvāḥ parṇám ivá dadhuḥ
pratiçīm jagrabhā vācam ásvam raśanáyā yathā.

Roth, *Siebenzig Lieder*, renders as if the words referred to the future and takes 'voice' as equivalent to the breath of life:

Es kommt ein Tag, wo man mich selbst
wie Federn aus dem Pfeile reisst.
Von hinten halt die Stimme ich,
wie man ein Ross mit Zügeln hemmt.

Thereto this note: Der Schlussvers ist angefügt. Er enthält die Besprechung eines Schwerkranken. Die Stimme d. h. das Leben, welches entfliehen will, soll dadurch festgehalten werden.

Whitney and Lanman render *praticīne* and *praticīm* by the same word, which is a point ignored by Roth ("They've set me in a fitting day," "I've caught and used the fitting word").

Grassmann renders *praticīne āhani*, "am nächstvergangnen Tag," but in the following, "ich halte das Wort zurück." Ludwig: "bei des tages schwinden" and "die schwindende sprache habe ich erfasst."

The conditions required for a satisfactory translation are evident. The same word must have the same meaning in both half-verses, and this meaning must be appropriate to both similes. Both these conditions are neglected in the translation given by Roth (Geldner and Kaegi); Whitney and Lanman ignore in "fitting" the force of the similes; Grassmann and Ludwig ignore the first simile as applicable to *praticīne*.

If we begin with the simile, the interpretation becomes clear. There is only one word that can complement "as one (holds) a horse with a rein" and "I hold the word." This is the word "back." "I hold back (restrain) the word, as one (holds back) a horse with the rein." But this "back" must also apply to the preceding simile, since it is practically the same word. In this the figure is that of the feathers set somewhere on the shaft of the arrow, naturally not toward the front but at the rear or back. So finally we come to the opening clause, which thus will mean "on a rear or back day" or, as we might say, the poet is a "latter-day saint." The same word or its equivalent is used to express various back, hind, or rear notions, as illustrated in PW.: "kicks back" is *pratyāñ padā hinasti* (AB. v. 1. 9); "back-hair" is expressed by the same word (ŚB. x. 2. 1. 9).

That in time-notions this leads not only to the meaning "past" time, as time behind us, but also to the sense "future" (as in English "after-time"), is natural; but it is not necessary that "back" should mean anything more than "late" time. Many days have gone before, the poet's life has come after these. External criticism shows that the writer has added a verse to an old hymn. He recognizes the difference in time between the *pūrve*, those who came "before," and himself, who is behind or

“set on a back day,” as the feather is set at the back of the arrow. Speech of the younger is, as often, recognized as inferior. So he holds back his speech as one holds back a horse with the rein. There is, as far as I see, no other interpretation which will suit both verbs and at the same time elucidate the two similes.

In this same hymn, comparative religious notions make it probable that in the second stanza, *mṛtyóḥ padám yopáyantaḥ* does not refer to a foot-clog, but means “destroying the track of death” by means of the wall built between death and the living. Also in the third stanza, “we have gone on to the dance and the laugh” refers in all probability to the formal dance and mirth after the funeral. All analogy would lead to this conclusion and in India the mourners are especially told, even in much later literature, to end their grief and turn to pleasure after the last sad ceremony.